

MESSAGE FROM THE PRESIDENT



**Lei Ouyang
Bryant**

Dear ACMR
Community,

I would like to warmly welcome you to our 2014 Annual ACMR Meeting to be held in conjunction with the Society for Ethnomusicology's 2014 Annual Meeting in Pittsburgh, Pennsylvania.

announced. We will also be wrapping up the 2014 election for open positions and the Constitution revisions.

The ACMR officers have been busy this year developing our Bibliography and Newsletters as well as our annual prizes. Additionally, we have been working on the Constitution revisions and a handful of other small items. Many thanks to all of the Officers for their time and talent; I encourage all members to participate at some point in your career in a position that suits your interests and skills.

Our meeting will be held from 8-10 pm on Thursday, November 13. We are taking a step away from the traditional research presentations for this year to add some variety to our annual meeting. We will open with a brief tribute to the life and works of Rulan Chao Pian compiled by **Bell Yung**. We will then have two performance demonstrations by **Yuan-Yu Kuan** (erhu) and **Po-Wei Wang** (Beijing Opera percussion). The mini-pedagogy workshops will bring some music to our program while also offering the opportunity for members to share *how they teach* Chinese music in their classrooms. We will hold the regular business meeting from 9-10 pm during which time the 2014 Prizewinners will be

This is my final message to you as ACMR President as we will soon be electing our next President. Many thanks for electing me into this position and trusting me with steering our Association these past three years. I sincerely appreciate your support in my leadership and have truly enjoyed working with such dedicated officers and members. I will rotate in as a member-at-large as I step down from this position so I look forward to continuing to work with ACMR in a different capacity.

All my best to everyone for a rich and energizing weekend at ACMR and SEM in Pittsburgh. I hope to see many of you there!

Inside this issue:

People and places 2

Member profile 2

Directing a youth
Chinese orchestra 3

Conference report:
"Sound, Noise and
the Everyday: Sound-
scapes in China" 9

About ACMR 11

Upcoming
conferences 12

Membership Reminder

The "dues year" for ACMR starts with the annual meeting and ends with the next year's meeting. Voting privileges, submission for the two annual prizes, and certain forms of newsletter announcements require membership.

The fee is \$10 for students and \$15 for professionals. There will be a convenient table set up as you enter the ACMR meeting in

Pittsburgh for the payment of your dues. If you are not attending the meeting, please send your dues to:

Alan Kagan, ACMR treasurer
(kagan001@umn.edu)
1376 Christensen Ave.
West St. Paul, MN 55118

Thank you for your membership!

People and Places

Hsin-Wen Hsu completed his doctoral degree in Ethnomusicology at Indiana University in August 2014. His dissertation, titled "Institutionalizing Cultural Forms: A Comparative Analysis of the Social Organization of Finnish Pelimanni and Taiwanese Hakka Music," examines and compares the processes through which social actors typi-

fy, manage, and negotiate concepts and performance practices of pelimanni and Hakka as categories of music, musicians, and cultural forms. Currently a project researcher at the Institute of Ethnology, Academia Sinica, Hsu will begin a postdoctoral position in October at the Graduate Institute of Musicology, National Taiwan University.

ACMR Annual Meeting

Thursday, November 13, 8-10 pm

Birmingham room, Wyndham Grand Pittsburgh Downtown Hotel

Program (8-9 pm)

- ◆ Tribute to Rulan Chao Pian
- ◆ Performance Demonstration by Yuan-Yu Kuan (Erhu)
- ◆ Performance Demonstration by Po-Wei Wang (Beijing Opera Percussion)

Business Meeting (9-10 pm)

Member Profile: Lars Christensen

Lars Christensen is a Ph.D. student in Music (Musicology/Ethnomusicology) at the University of Minnesota. He holds a M.A. in music from the University of Minnesota and a B.M. in composition and a B.A. in mathematics from the University of Arizona.

Lars's dissertation critically examines the disputes in ritual music during the Northern Song Dynasty (960-1127), in particular considering how music officials used music theory discourse, mathematics, and illustrative diagrams to conceptualize their musical past and reconnect with it, though they remained firmly within the scholarly and political factionalism of the time. Last year, he pursued his research in residence at the Institute for Advanced Study at the University of Minnesota, thanks to an Interdisciplinary Doctoral Fellowship. He has also received

the Critical Languages Scholarship and the Foreign Languages and Area Studies Fellowship for Chinese study.



Lars has presented his research at ACMR, the International Congress on Medieval Studies, the International Council for Traditional Music, and the Conference on Middle Period China. He is currently one of the newsletter editors for ACMR. In addition to his work on Chinese music, he is interested in intersections of musical thought and understandings of the past across pre-modern Asia. He is coauthor of an article reinterpreting an important work in music theory from sixteenth-century India that will be published next year in *Asian Music*. In addition to his academic work, Lars is also a performer of Javanese gamelan and numerous other kinds of music. He currently lives in St. Paul, Minnesota with his wife and daughter.

Directing the B.C. Youth Chinese Orchestra: An Encouraging Report and Some Pedagogical Challenges

Gloria Wong, Independent scholar

During one of my first rehearsals at the British Columbia Youth Chinese Orchestra (BCYCO), I asked students what in their view made Chinese music unique. One student half-lamented, "It's old, very old..."

Another student asked candidly, "How come it all sounds the same?"

"I know!" interjected another student, "because it's all pentatonic."

"That's a good point," I said, "but a lot of other music in the world is pentatonic too. What makes Chinese music different from those types of music?"

This beginning led to a number of subsequent discussions on the nature of pentatonic modes in Chinese music, the use of embellishments and improvisation within traditional heterophony, and the history of the Chinese orchestra and the ideological influences that shaped its aesthetic. By the end of the year, the students were picking up on the fact that while the ethos of Chinese music and the existence of some musical instruments have a long history dating back to as early as fifth century BC, much of the repertoire we were playing had its roots in the early twentieth century. Furthermore, simple introductions to the regional background and history of pieces helped them to see the breadth and diversity of regional traditions and their influence on the Chinese orchestral (*guoyue*) tradition. What used to "sound the same" was becoming more distinct in flavor with increasing knowledge and awareness.

It would be dishonest to say that these intentional efforts to educate the ensemble on the history and theory of Chinese music have effected dramatic changes in the

students' attitudes. (I still get yearly requests to play arrangements of video game music, which I do not altogether object to had I the time to work on such arrangements.) Nevertheless, they are a beginning to a conversation that I hope will foster a growing appreciation for the beauty, complexity, and diversity of Chinese music as a whole.

This report has two purposes: first, to report on the development of the BCYCO and educational initiatives for youth set out by the British Columbia Chinese Music Association (BCCMA), which have had a significant impact on Chinese music education in major Canadian cities; and second, to reflect upon some pedagogical challenges in directing the BCYCO and to suggest paths forward. I hope that readers with experience in directing traditional Chinese ensembles in North America, China, and elsewhere will find commonalities in some of the challenges discussed and that this will lead to fruitful dialogue between Chinese music educators of all stripes and backgrounds.

BC Youth Chinese Orchestra in Context

The BCYCO was established in 2003 and is one of three instrumental ensembles run by the BCCMA, the other two being the B.C. Chinese Orchestra (BCCO), a forty-



BCYCO rehearsing for 2013 Year End Concert

Directing the BCYCO (cont.)



The author conducting the BCYCO in rehearsal (2013)

plus member amateur ensemble, and the B.C. Chinese Music Ensemble (BCCME), a 15- to 20- member professional ensemble. The BCYCO is an amateur ensemble for youth which runs from September to June. Members meet every Saturday afternoon in southeast Vancouver for rehearsals. Besides the leadership of the conductor, orchestra members are assisted by teachers for the wind, plucked and bowed sections. The ensemble currently has 26 members ranging in age from 8 to 25 years. The majority of students are between twelve and eighteen years of age. The ensemble typically performs three to four times each year, with the year-end concert in June featuring its most extensive works.

Over the years, the BCYCO has flourished under the administration of BCCMA President, Bill Lai, and with the assistance of Eric Chan, who has overseen the affairs of the orchestra as a volunteer for many years. Both Bill and Eric grew up playing Chinese music, percussion and *dizi* respectively, as youth in a high school ensemble in Hong Kong. When they immigrated to Vancouver in the 1990s, they continued playing in various amateur groups until the founding of the BCCMA in 1995. They and others cast a vision to foster the appreciation of Chinese music. In particular, the BCCMA has taken large strides to foster Chinese music education amongst youth.

The BCYCO was founded in tandem with other initiatives such as the creation of a Chinese Ethnic

Instruments Class in the Vancouver Kiwanis Music Festival in 2001. In 2006, they began a partnership with the Central Conservatory of Music in Beijing to administer Chinese Instrument Examinations in several large Canadian cities (Vancouver, Edmonton, Calgary, Toronto and Montreal). In 2007, the BCCMA successfully lobbied the British Columbia Ministry of Education to recognize the Central Conservatory of Music Examination accreditation so that students can use their Grade 10 level certification to count toward external credits for high school graduation. In 2009, examinations grew to include Chinese Music Theory. The availability of graded examinations has given a big boost to

private Chinese instrument studies in Vancouver and other major Canadian cities.

How to Decide What to Teach and Why?

BCYCO members are privileged to be at the hub of this musical activity. Most members have participated in the Kiwanis Music Festival and the Central Conservatory of Music examinations. They benefit from the external adjudication and the numerous solo and ensemble performance opportunities. And yet, even in this seemingly flourishing educational environment, there remain the common struggles and questions about Chinese music and its place in the lives of Chinese youth. (At this moment, all members of the BCYCO are ethnic Chinese but we hope to see this change in the years to come.) When I entered the scene in 2012, my first year was dedicated to finding out why students and even some of my colleagues had subtle feelings of shame toward Chinese music. Students seemed tired of traditional repertoire, and wanted to try different genres of popular music—that is to say that they wanted me to arrange pop music pieces for the orchestra. The BCCMA administration, parents and colleagues all recommended that the ensemble try out some pieces from the Western art music tradition. They felt that this would help the students to see that Chinese instruments were just as much capable of playing Western art music as Western instruments. Furthermore, they explained, this would help to break the boredom that was spreading.

Directing the BCYCO (cont.)

After a short period of mild frustration and head-scratching, I decided to acquiesce to some requests for the novel while making plans to reintroduce Chinese music in its regional diversity and structural complexity. In the three years following, we have played a number of regionally distinct pieces, some more classical and well-known *guoyue* pieces, as well as a few Western art music pieces and pieces of other cultural origins. To give a sample of our repertoire, last year we played the Cantonese tune, *Chunjiao Shima* 春郊試馬 “Horse Racing in Spring”; a well-known *guoyue* piece, *Yaozu Wuqu* 瑤族舞曲 “Dance of the Yao People,” which is inspired by the dance music of the Yao minority of Southwest China; and a piece called Ferial “Parade” from the suite *Estampas Mexicanas* by the Mexican composer José L. Elizondo. (I arranged this piece for Chinese orchestra with the composer’s permission.)

Before coming to the BCYCO, I had been an active member of the University of British Columbia Chinese Ensemble since 1998, and served as a teaching assistant in the ensemble from 2001 to 2009 under the direction of Professor Alan Thrasher and Mei Han. The Chinese Ensemble at UBC was smaller and we tended to focus on smaller regional genres, while also featuring, on occasion, well-known *guoyue* pieces. My academic studies also gave me fairly good grounding in Chinese music history and theory. While the BCCMA administration knew this and were enthusiastic to have me teach the students about traditional genres with a more academic approach, there was still some resistance when the rubber hit the road. There are likely multiple reasons, including historical precedence, student and parental interests, and practical considerations of performance venue and acoustics. As an example, we have played multiple *Jiangnan sizhu* pieces

together in rehearsal, such as *Xingjie* 行街 and *Huanle Ge* 歡樂歌, but have not featured these in concert performance to date. When I asked Bill Lai about featuring one of these pieces in 2011, I was discouraged from doing so, but the reason given for not performing it was not altogether clear to me at the time. Bill simply stated that it might not be appropriate for the concert stage. I realized in hindsight that Bill’s vision for the BCYCO is that their core repertoire remain centrally in the *guoyue* genre, at least for large performances. It may also be the case that he feels *Jiangnan sizhu* is more appropriately performed in a chamber setting more akin to its original context.

This incident was a reminder to me of the different values and preferences present within this vibrant Chinese music community I was working in. After all, between the members of the BCYCO, the parents, administration, and teachers, we hail from Mainland China, Hong Kong and Taiwan. Furthermore, some are Canadian-born Chinese with varying degrees of affinity to Chinese culture and the motherland. Some parents and teachers lived through the Cultural Revolution, some did not; some members have played in a Chinese ensemble in their motherland, some have not; some speak only English, while others speak Mandarin, English and a third Chinese dialect. (I was born in Vancouver with parents from Hong Kong and Guangzhou.) Coming from an academic setting, my natural tendency is to promote the regional and local as well as the orally taught traditions. This stands in contrast to many of the values of the BCCMA, which has *guoyue* orchestral music as its core, and has established close ties with the conservatory tradition, one that is known for its standardization of the local. That is a tension that I expect will always remain,



BCYCO members Mabel Heung and Tim Chan playing the sheng



Sissi Li playing the yangqin

Directing the BCYCO (cont.)

and one that has caused me to recalibrate my own attitudes toward *guoyue* and its success as a genre.

Where is the Chinese Hal Leonard when you need him?

By far the most challenging part of directing the BCYCO for me is the work of selecting and arranging music. I am thankful that even considering the former discussions of differences in musical taste, I have been given a great deal of latitude in the selection and arrangement of repertoire. Both now and in the past, I devote many hours to the selection, editing, and arrangement of music even though the BCCMA has hundreds of existing scores in their library.

There are several reasons for this. First, the instrument make-up of the orchestra is always different from what is provided in the score; often key instruments are missing and their parts need to be given to an alternate instrument or the instrumentation needs to be altered for optimum balance. Second, the arrangements should ideally cater to the specific abilities of the players, and can be tweaked to challenge an advanced player or become more manageable for a weaker player. Third, in my opinion, there are many published scores that show weaknesses in two directions: one is a *guoyue* score that does not have enough differentiation in its instrumentation and expansiveness in its harmonic arrangement, and the other is a traditional regional piece which is adapted for *guoyue*, which is overly orchestrated and would be more effective simplified.

Although how one determines whether or not a piece is in need of revision appears to be very much determined by taste, I have come to experience that an ensemble gravitates to a well-arranged piece and certain things fall into place rather easily when the arrangement is good. For example, in arranging *Chunjiao Shima*, I adjusted the metric divisions to the original arrangement because I was convinced that the structure of the melody actually lent itself to being heard and played in another way (see the first page of the score below). The result was greater clarity in the melodic and rhythmic gesture when played. The change also helped me to read the score and conduct with greater ease.

春郊试马 Horse Gallop in the Spring

Cantonese melody
arr. Gloria Wong

Allegro ♩ = 120

Dizi

Sheng

Pipa

Yangqin

Zhongruan

Daruan

Gaohu

Erhu I & II

Cello

Muyu

Bells

Allegro ♩ = 120

Allegro ♩ = 120

Opening of *Chunjiao Shima* score arranged by the author.
Measures rebarred from original arrangement found in BCCMA library.

Directing the BCYCO (cont.)

The fact that much of Chinese traditional repertoire is not under copyright is both the curse and the blessing of the ensemble director—we are free to make changes and so we are obliged to make the best of those changes. We can take pride in being part of a living tradition that continues to change and undergo reinterpretation through the creative hand of an arranger. Many a time, I have felt stretched and perhaps not musically equipped to do a proper job of the arrangement but I have become emboldened of late to consider myself as a creative agent, offering my interpretation of the tune as it is shaped by my musical experiences.

Teaching the Basics

Many members of the BCYCO are technically strong, but young and still at the stage of strengthening their general musical skills. For this reason, I spend most of my time teaching general principles of rhythmic accuracy, balance, phrasing and tuning, much like a high school band teacher would. Perhaps the areas that are more specific to Chinese music would be teaching students how to treat ornaments, their use of articulations, phrase nuances, and teaching concepts of tone colour. These latter concepts take time to teach but they are central to the essence of the music. When the students grasp how these details fit together within a melody, their sense of satisfaction toward playing the music will be heightened.

A conversation I had with renowned Chaozhou *zheng* player, Li Wei, reminded me of the importance of



**Jacki Hu playing the dizi;
Fammie Wong on the zheng in the background.**

teaching phrasing through verbal cues. Li told me that his teacher spent a lot of time singing *zheng* melodies to him using vocables. (He also “hung out” a lot at his teacher’s house and talked about many other things besides music such as poetry and philosophy.) My teaching of phrasing to students at the BCYCO is not as extensive or frequent but I do use verbal cues frequently, as well hand gestures to teach the directionality of phrasing. I also like to ask students to discern when a phrase is growing (going toward a point of emphasis) and when it is receding (moving away from a point of emphasis). There is a marked difference between when a group is able to nuance a melody line in unison through nuanced phrase shaping, articulation and rhythmic emphasis and when the interpretation is disparate.



BCYCO bowed section in rehearsal

The focus on ensemble or section unison is an adaptive feature of the orchestra when playing more traditional repertoire. That is to say that where a chamber piece features extemporized parts playing in heterophony with one instrument per part, now the same part is played by a large section and the pitches, rhythms and ornaments must be specified in great detail so they sound as if played by one person. The larger ensemble can still achieve the heterophonic sound of the original chamber ensemble but without the freedom of extemporization or *jiahua* 加花 “adding flowers.” And yet, the larger ensemble still works to play with an air of freedom and spontaneity. Although this does not give the players an opportunity to engage in *jiahua*, it still familiarizes them with a

Directing the BCYCO (cont.)

template for how the motives and patterns can be put together—the ears are exposed the “language” of the music. When students become more familiar with the style through frequent playing, small ensemble work will allow them opportunity to experiment with adding ornaments and variations. This is one effective way of introducing traditional heterophonic practices to a larger instrumental ensemble.

Accepting the Challenges of Working in a Polyglot Tradition

The Chinese orchestra is undeniably a polyglot tradition. One who engages in it must accept the challenges of bringing together the Western European art music ideals of the orchestra and the traditional influences of local Chinese traditions. One must also come to terms with the clear aesthetic differences between the traditions represented and decide how one is to interpret each work. In my view, there are always pieces that appear to me more within a Western tradition, and others that seem to belong more in the style of the local genre. The conductor and arranger has the choice of locating pieces and their interpretation along a spectrum of style.

One must also be prepared to develop a pedagogy to

work within such a tradition. Even though numerous Chinese language books address topics related to the orchestra such as arranging, there exists very little to address practical concerns of teaching a Chinese ensemble. Furthermore, there exist no publications that I am aware of which address the practicalities of directing such an ensemble outside of East Asia, in North America, Australia or Europe. How does one address the desire to engage in different types of intercultural musical explorations? How does one handle the challenges of orchestration and tuning in these instances? Or perhaps, a more basic question: how does one determine the quality of an arrangement? Are there guidelines that can be given? Is it possible to establish stronger connections and networks between ensembles in different locations so that scores can be circulated more widely? Even though Chinese amateur ensembles can come in a range of sizes and can play vastly different repertoire, I am convinced that there is still enough commonality to make a well-articulated Chinese music pedagogy desirable, possible, and very worthwhile. This is my modest effort at galvanizing conversation on this topic and building interest toward such a project.

All photos are courtesy of Eric Chan, taken in 2013.



Canada Day BCYCO performance at Holy Family Hospital (2013)

Conference Report

“Sound, Noise and the Everyday: Soundscapes in China”

Aarhus University / CHIME

August 21-24, 2014

Adam Kielman, Columbia University

In August, scholars from around the world travelled to Aarhus, Denmark for a conference organized by CHIME (European Foundation for Chinese Music Research) and Aarhus University. “Sound, Noise and the Everyday: Soundscapes in China” brought together scholars working in diverse disciplines who share an interest in the sounds—musical, linguistic, and otherwise—that fill China.

The two keynotes offer a glimpse into the breadth of approaches and subject material that the conference explored. In “Memory of ‘The House with 72 Tenants’: The Soundscapes of Daily Life in Shanghai City,” Professor Xiao Mei of Shanghai Conservatory of Music reported on an ongoing ethnographic project based at Shanghai Conservatory. Drawing on insights from acoustic ecology, anthropology of the senses, and sound studies, Xiao’s paper offered an



CHIME 2014 conference attendees in conference room



Samson Young, Yao Daojun, and Yan Jun after their performance

outstanding example of the ways in which approaches from these emerging fields may be applied to analyses of the transformations of urban China in recent decades. In examples ranging from the melody played by the Customs House belltower in the Bund, to juxtapositions of the intimate sounds of daily life in *shikumen* with the sounds of construction heard from new high-rise complexes in Pudong, Xiao bridged theory, history, and ethnography in order to contribute to the conference’s stated goal of “establish[ing] ‘sound’ as an analytical category that provides us with new perspectives on and a new understanding of China” (Conference Program). In “Fugitive Sounds: Taiwanese Musical Cinema of the 1960s,” Professor Andrew Jones of the University of California, Berkeley examined the ways in which Hoklo

CHIME Conference Report (cont.)

topolect films incorporated covers of Japanese Enka and American popular music. Offering a close reading of a particular black-and-white musical from 1969, Jones offered a reassessment of the role of Taiwan in the global 1960s by analyzing the ways that filmmakers and musicians playfully recast and resignified globally circulating sounds and melodies.

Around half of the presenters at the conference were affiliated with universities in East Asia, with many others coming from European universities, and a smaller number from universities in North America. Several ACMR members, including **Meng Ren, Beth Szczepanski, Meredith Schweig, and Adam Kielman** presented papers.

On the second night of the conference, attendees enjoyed a joint performance by Yan Jun, Yao Daojun, and Samson Young, prominent figures of the experimental music scenes in Beijing, Shanghai, and



Conference organizers Professor Andreas Steen of Aarhus University and Frank Kouwenhoven of CHIME



CHIME 2014 conference attendees pose for a group photograph

CHIME Conference Report (cont.)

Hong Kong, respectively. Conference attendees also enjoyed a group outing to Den Gamle By, a picturesque reconstructed old town in the center of Aarhus. On the final day of the conference, conference organizers Professor Andreas Steen of Aarhus University and Frank Kouwenhoven of CHIME announced that next year's CHIME conference would be held in Geneva, Switzerland and organized by Professor Xavier Bouvier of the Haute école de musique de Genève.

More information about next year's conference can be found at CHIME's new website: <http://www.chimemusic.nl/>



Conference dinner at Den Gamle By

ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

ACMR ONLINE DISCUSSION GROUP

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to **Ted Kwok** at tedk@hawaii.edu.

ABOUT ACMR NEWSLETTER

ACMR Newsletter is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to editor **Gloria Wong** at gloria.n.wong@gmail.com.

Back issues of *ACMR Newsletter* (vol.1-7 [1987-94] and vol.14-20 [2008-2014]) and *ACMR Reports* (vol.8-13 [1995-2000]) are available at <http://acmr.info/>.

Lei Ouyang Bryant

Skidmore College
president

Charlotte D'Evelyn

California Institute for the Arts
secretary

Alan Kagan

Univ. of Minnesota, Twin Cities
treasurer

Kim Chow-Morris

Ryerson University
member-at-large

Elise Anderson

Indiana University
student member

Yuan-Yu Kuan

University of Hawai'i
student member and
bibliography editor

Meredith Schweig

Massachusetts Inst. of Technology
bibliography editor

Aimei Luo

Chinese University of Hong Kong
bibliography editor

Alec McLane

Wesleyan University
bibliography editor

Theodore Kwok

Univ. of Hawai'i, Manoa
website editor

Gloria Wong

Independent scholar
newsletter editor

Beth Szczepanski

Lewis and Clark College
newsletter editor

Lars Christensen

Univ. of Minnesota, Twin Cities
newsletter editor

Adam Kielman

Columbia University
newsletter editor

UPCOMING CONFERENCES

November 13-16, 2014

Society for Ethnomusicology Annual Meeting

University of Pittsburgh, Pennsylvania

<http://www.indiana.edu/~semhome/2014/index.shtml>

November 22, 2014

History of Music in China Symposium

University of Pennsylvania, Philadelphia, Pennsylvania

<http://warpwefandway.com/forums/topic/one-day-symposium-on-chinese-music-univ-of-pennsylvania-nov-22-2014/>

December 3-7, 2014

American Anthropological Association Annual Meeting: "Producing Anthropology"
Washington, D.C.

<http://www.aaanet.org/meetings/index.cfm>

January 22-25, 2015

Composition in Asia: Symposium and Festival

University of South Florida

<http://music.arts.usf.edu/content/articlefiles/4128-Composition%20In%20Asia.pdf>

March 26-29, 2015

Association for Asian Studies Annual Conference

Chicago, Illinois

<http://www.asian-studies.org/conference/>

April 9-11, 2015

2015 Teaching World Music Symposium: From the Exotic to the Global
Northern Illinois University

<http://www.niu.edu/worldmusic/symposium/index.shtml>

June 22-24, 2015

AAS-in-Asia conference: "Asia in Motion: Ideas, Institutions, Identities"

Taipei, Taiwan

<http://aas-in-asia.meeting.sinica.edu.tw/>

July 16-22, 2015

43rd International Council for Traditional Music World Conference

Astana, Kazakhstan

<http://www.ictmusic.org/ictm2015>

October 21-24, 2015

19th CHIME conference: "The Face of Chinese Music"

Geneva, Switzerland

CFP deadline: February 15, 2015

<http://www.chimemusic.nl/>